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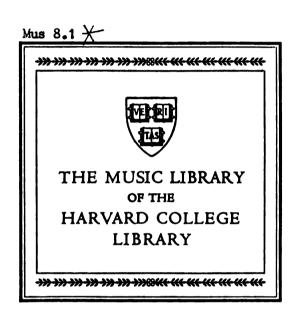
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THE

Parmonicon,

A JOURNAL OF:

2, Throney Hare, Ballad, "

Music

VOL. II.

PART II .- CONTAINING

A Collection of Vocal and Instrumental Ausic.

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PUBLISHED BY SAMUEL LEIGH, No. 18, STRAND.

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Romance,

" TIS NOW TOO LATE!"

COMPOSED BY FERDINAND RIES,

And Dedicated to Mrs. E. Aders.

Op. 91. No. 2.

This Air, communicated to the Harmonicon by the Author, and now first published, was originally composed to a French Romance (Il faut partir), but has been adapted by Mr. Ries to the present words, written exclusively for this work.





'Tis now too late-

I look upon thee, and I see

A beauty which might well create Love, fondest love, in all but me-

'Tis now too late-'tis now too late!

Too late indeed-or could I dwell

On eyes so deep and passionate-And drink in the entrancing swell

Whose music breathes thy soul so well?

-Tis now too late!

Tis now too late-

No! never can I now restore

My feelings to their early state-

They will be pure and warm no more,

Tis now too late-Tis now too late!

Oh! that it had been thus-that thou

Hadst swayed my soul, myself, my fate-Hadst loved me and been loved—but now!—

The Cain-like curse is on my brow-

'Tis now too late!

Romance;

" Le Depart du Grenadier,"

A VERY POPULAR AIR,

SUNG BY Mile. FLORE, in Les Cuisinieres,

AT THE

THEATRE DES VARIETES.

[This is an ancient and well-known Air, adapted to the present words by MM. Brazier and Dumersan.]





IĮ.

Ma Fachon, sois en bien sûre,
Je ne t'enblirai jamais:
C'est un amant qui te le jure;
Bt, crois bien, qu'il n'aura pas
Le cœur assez
Capable,
Perfide,
Barbare,
D'oublier tous tes attraits.

III.

Grenadier, puisque tu quitte
Ta Fanchon, ta bonne amie:
Tiens, voilà quatre chemises.
Cinq mouchoirs, un pair de bas:
Sois moi tonjours
Fidèle,
Constant,
Sincère,
Je ne t'oublirai jamais-

II. C

Introduzione,

To the Second Act of the serious Opera of Zelmira, Composed by G. ROSSINI.

[This Chorus is intended for four Sopranos, but may be sung by two Sopranos, a Tenor, and Base.]









" MA FANCHETTE EST CHARMANTE,"

A favorite French Air,

UPON WHICH SIX "BRILLIANT VARIATIONS" HAVE LATELY BEEN PUBLISHED,
BY HENRY HERZ.





A Bobemian Air,

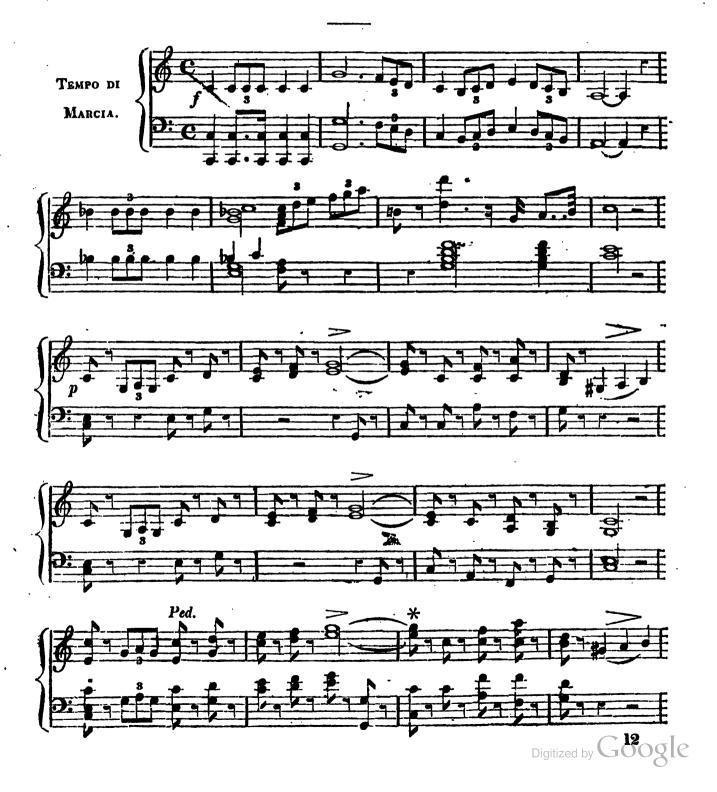
THE SUBJECT OF EIGHT VARIATIONS, BY C. CZERNEY.



Festive March,

FROM THE OPERA OF ZELMIRA,

BY G. ROSSINI.







"LES PLAISIRS DU BEL AGE;" Quadrille,

ARRANGED FOR THE PIANO - FORTE,

BY GUSTAVE DUGAZON,

OF PARIS.

FROM THE BALLET OF

Alfred Le Grand;

SELECTED AND COMPOSED BY

THE COMTE DE GALLEMBERG.



PANTALON.

Chaine Anglaise,
Balancez, Tour de main,
Chaine des Dames,
Queue du chat, demi - chaine,
A vos places.



ETE.

En avant deux, chassez, déchassez, Traversez, chassez, déchassez, Balancez à vos Dames, Un tour de main



POULE.

Traversez en donnant la main droite, Retraversez en donnant la gauche, Balancez 4, sans quitter les mains, Demi - queue du chat, En avant 2, dos à dos en avant 4, Et demi - thaine anglaise.



TRENIS.

Un cavalièr avec sa dame deux fois, En la plaçant à la droite du cavalièr de vis - à - vis, Traversez et retraversez,! Balancez à votre Dame tour de main.



FINALE

Chassez croisé,
En avant deux,
Dos à dos
Balancez un tour de main
Chaine, queue du chat

Minuetto,

FOR THE PIANO-FORTE,

COMPOSED BY THE CELEBRATED

G. F. PINTO,

A genius of most extraordinary promise, who died in his youth. From an unpublished MS. in the possession of Mr. Watts, by whom it has been presented to this Work.

To which is added, a TRIO, written purposely for THE HARMONICON, in order to afford an opportunity for repeating the Minuet in the manner now prescribed by custom.





Overture

LA DONNA DEL LAGO, By ROSSINI.

ARRANGED FOR THE PIANO-FORTE.



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Divertisement,

Consisting of a Cosake Air, and March, composed for the Piano-Forte,

BY D. STEIBELT.

[The first eight, and the last twenty-one, bars, are added to the original.]





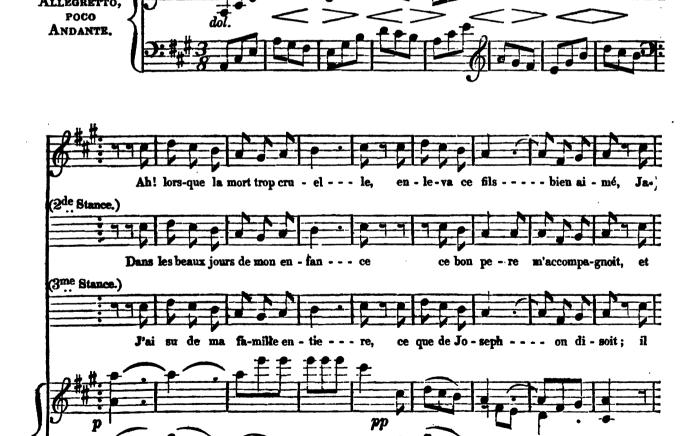


Romance,

From the Sacred Drama of JOSEPH, ou, Jacob et ses fils en Egipte;

COMPOSED BY MEHUL.

[The three Stanzas are written with the notes, in separate lines, and are to be sung to the same Accompaniment.]







Momanza, "Oh! Quanto Vaga,"

FROM THE OPERA OF ZEMIRA E AZOR;

Composed by Louis Spour.









Italian Words.

Oh! quanto vaga, Rosa sei tù, Sei dolce imagine della virtù, Tµ, da m'eletto prezzo d'amor, Fra mille spini sorridi ancor, Rosa sorridi ancor.

Te la rugiada del Ciel mantien Gemma di prato decor del sen.; Spargi fragranze sin nel spirar, Rosa diletta, Rosa diletta In vita e morte ti vo'imitar:

. Translation to suit the Metre

Dear Rosa! what charms in that name are combined; In thee the sweet emblem of virtue we find;
Tho 'tis thine with desire the fond bosom to fill,
Yet 'mid thorns we behold thee sit smilingly still—
Behold thee sit smilingly still.

Sweet gem of the valley, in loveliness boru, Thy beauties are nurs'd by the dews of the morn; And such thy sweet destiny, even in death, (May such lot be mine, in life's last decline!)

Like her fragrance, thy virtues survive thy last breath.

Song,

The Race-Horse,

WRITTEN AND COMPOSED BY

CHARLES DIBDIN;

WITH A NEW ACCOMPANIMENT, ADDED FOR THIS WORK.

[Concerning Dibdin's Songs, see Harmonicon for March, 1824. This very ingenious lyric poet and sweet melodist, published his compositions with scarcely any accompaniment, except a unison of the air, and a bass, a poverty which renders them very unisviting now, except to skilful musicians, who know how to supply the necessary harmony. It is our intenduce into this Work some few of the best specimens of his genius, to which we shall endeavour to add appropriate accompaniments. We have chosen the present song as the first of the series, on account of the beauty of the melody, and because it very strongly tends to the promotion of that enlightened humanity which is making daily progress, in spite of obduracy and prejudice. We go a little out of our way, for the pleasure of circulating afresh, a proof of the early good feeling of the highest Personage in these kingdoms, which, as is well known, has never deserted him When Mr. Dibdin,—as he tells us in his Musical Tose,—had the honour, nearly forty years ago, to perform this song before his present Majesty, then Prince of Wales, his Royal Highness stated to the company assembled, that he had, "fortunately, about a fortnight before, rescued a poor old, half-blind race-horse from the galling shafts of a hackney post-chaise."]







ARIA,

Nº II.,

For the Piano-Forte,

Composed exclusively for the Harmonicon,

ВY

T. A. RAWLINGS.









New Vienna Waltz,

WITH THREE TRIOS:

FOR THE PIANO-FORTE.

By J. N. HUMMEL.

See Germany the third Trio is sung by the Waltzers, and accompanied. It is intended for two Tenors and two Basses, and performed an octave lower than printed. It may be sung by four Sopranos, or even three will be sufficient; but in the latter case, the inner part, which is printed in small notes, must be omitted.







The Austrian Pymn,

" God preserve the Emperor," WITH FOUR VARIATIONS.

BY HAYDN;

ARRANGED FOR THE PIANO-FORTE, FROM HIS VIOLIN QUARTETT, Op. 76.







CAMBRIDGE 38, MASS.

"O, ye shall walk in Silk Attice;"

A Scotish Song,

SUNG BY MISS PATON AT THE ORATORIOS;

WITH AN ACCOMPANIMENT, &c., ADDED FOR THIS WORK.





"I Attempt from Love's Sickness to Fly," 5011 g,

FROM THE INDIAN QUEEN,

COMPOSED

BY HENRY PURCELL.

Tragedy of The Indian Queen, is the joint production of the Hon. Sir Robert Howard and Mr. Dryden. It does not appear who prepared it for Purcell's Music, though it seems probable that Howard himself put it into a lyric form; in which ease, the postry of the following song may be ascribed to him.

[The few Bars of Symphony are an addition, now made, to the original Song.]





Terzetto,
« Mi lagnerd tacendo,"

MOZART.

This Terzetto does not form a part of any of Mozart's Operas: in the Leipzig edition of his works it is published among the XXX Gesaenge.











Rondo,

FOR THE PIANO-FORTE,

COMPOSED EXPRESSLY FOR THE HARMONICON,

By J. A. MORALT.

II. R.









Marcía,

From the Tragic Melodrama of SEMIRAMIDE,

COMPOSED BY

GIOACCHINO ROSSINI.

(Semiramude is the latest Work of this Composer.)







A Fragment

Of the SEVENTH SYMPHONY of

L. VON BEETHOVEN;

ARRANGED FOR THE PIANO-FORTE







" Al mio pregar tarrendi,"

Preghiera,

FROM THE TRAGIC MELODRAMA OF Semiramide,

By GIOACCHINO ROSSINI.





" Al mio pregar tarrendi,"

Preghiera,

FROM THE TRAGIC MELODRAMA OF Semiramide,

By GIOACCHINO ROSSINI.







Italian Words.

Al mio pregar t'arrendi; Il figlio tuo difendi: Perdona mi una volta,— Abbi di mi pietà!

Translation.

To my fond prayers yielding, Thy son from dangers shielding, O grant me thy forgiveness,— Have pity on my tears!

" Hash! 'tis his Horse I hear! "

Song, By CARAFA;

BRING THE POPULAR AIR

SUNG BY MISS STEPHENS,

IN THE COMIC OPERA OF

PHILANDERING, OR, THE ROSE QUEEN.

[The words written and adapted to the melody purposely for this Work.]





76

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"The Lucky Escape,"

A Song,

WRITTEN AND COMPOSED

BY CHARLES DIBDIN,

FOR HIS ENTERTAINMENT, CALLED

PRIVATE THEATRICALS, OR, NATURE IN NUBIBUS.

[The Accompaniment is newly added to this Song for the HARMONICON; and it is proper to state, that some deviations from the Author's original base may be found in the present Edition.]







I did not much like for to be aboard aship,
When in danger there's no door to creep out;
I liked the jolly Tars, I liked bumbo and flip,
But I did not like rocking about (twice)
By-and-by came a hurricane, I did not like that;
Next a battle, that many a sailor laid flat.
Ah! cried I, who would roam,
That like me had a home,
Where I'd sow and I'd reap, (twice.)
Ere I left my poor plough to go ploughing the deep;
Where sweetly the horn
Call'd me up in the morn,
Ere I trusted the Carfindo and the inconstant wind,

That made me for to go and leave my dear behind.

At last safe I landed, and in a whole skin,

Nor did I make any long stay,

Ere I found, by a friend who I ax'd for my kin,

Father dead, and my wife run away. (twice.)

Ah! who but thyself, said I, hast thou to blame?

Wives loosing their husbands, oft lose their good na

Ah why did I roam,

When so happy at home,

I could sow and could reap; (twice.)

Ere I left my poor plough to go ploughing the deep;

When so sweetly the horn

Call'd me up in the morn?

Curse light upon the Carfindo and the inconstant wind.

That made me for to go and leave my dear behind.

"Why if that be the case," said this very same friend,
"And you ben't no more minded to roam,
Ge's a shake by the fist, all your care's at an end;
Dad's alive, and your wife's safe at home. 'twice.)
Stark staring with joy, I leap't out of my skin,—
Buss'd my wife, mother, sister, and all of my kin;
Now, cried I, let them roam
Who want a good home;
I am well so I ll keep, (twice)
Nor again leave my plough to go ploughing the deep.
Once more shall the horn
Call me up in the morn.
Nor shall any d— 'd Carfinde, nor the inconstant wind.
Ecr tempt me for to go and leave my dear behind.

LE DÉPART DE VIENNE. Rhapsody,

FOR THE PIANO-FORTE,

COMPOSED FOR THE HARMONICON,

BY CIPRIANI POTTER,

And Dedicated to the

HONBLE MISS MARY UPTON.





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POLONAISE

For the Piano-Forte,

Composed by JOHN FIELD, of Letersburg:

NOW FIRST PUBLISHED IN ENGLAND.







Grand Waltz,

COMPOSED FOR THE PIANO-FORTE,

BY F. H. HIMMEL.





Le petit Tambour,

A VERY POPULAR FRENCH VAUDEVILLE,

COMPOSED BY

MEISSONIER.





Canzonet,

" Think not, my Love, that secret grief,"

THE MUSIC BY HAYDN,

Originally set to German Words, and now transferred, for the first time, to a Song written by

THE LATE RICHARD BRINSLEY SHERIDAN, Esq.





Duettino,

« Elaca quell' ira, »

. .

COMPOSED BY

J. L. DUSSEK.

(From his Sechs Gesänge; never before published in England.)







Italian Words.

· I.

Placa quell' ira, o cara; Perdono, amata Fille: Pena per me più amara, Del ira tua non è. Se di geloso sdegno Contro di te m'acciesi, Alfin d'amore è segno, E merito pietà.
Pietà! pietà!

II.

Scusa un estremo affetto Della mortal mia pena, Che nel fuggir dal petto, Sul labro si fermò. Io tacerò penando, S'il vuoi, mia Fille, addio; Ma penerò sperando, Ma sempre t'amerò. Addio! Addio!

Literal Translation

I.

Sooth that anger, Dearest, Pardon, Phillis beloved; No pang on earth severer Than this thy angry frown. With jealous indignation
If against thee I burned,
'Tis but a sign of fondness,
And should thy pity claim.
Then pity, pity me!

·II.

Excuse the bold expression Of this my mortal pang, Which, bursting from my bosom, Which, bursting from my bosom,
Upon my lip did hang.
I will in silence grieve me,
If such thy will, adieu, Phillis;
But, midst my pangs still hoping,
I ever shall love thee.
Adieu! Adieu!

MARCHE À LA ROMAINE,

For the Piano - Forte,

Composed exclusively for the Harmonicon,

By J. N. HUMMEL,

OF VIENNA.

II. 2 C







The Favourite Waltz,

FROM

The Opera of " Le Petit Chaperon Rouge,"

ARRANGED FOR THE PIANO-FORTE.



Introduction to

"I was

COMPOSED FOR THE SOLEMNITY OF

BY THOMAS ATTWOOD, ESQ.,

Who has arranged and published the whole in Score, and also as a Piano-Forte



the Anthem,

Glad,"

THE CORONATION OF GEORGE IV.,

COMPOSER TO HIS MAJESTY.

Duet, and permitted this portion of the latter to be re-printed in The Harmonicon.



Romance,

FROM THE NEW GERMAN OPERA, Euryanthe,

Composed by CARL MARIA VON WEBER, &c. &c. &c.

The English poetry now adapted to this Romance is by Robert Jamieson, D.D., F.S.A. and addressed by him, " To a Lady Singing."

(For some account of the Opera of Euryanthe, see the HARMONICON, Vol. II., P. 97.)





"Gin living worts,"

A Scotish Song,

SUNG BY MISS STEPHENS, AT MANY PUBLIC AND PRIVATE CONCERTS DURING THIS SEASON.

The Accompaniments and Symphonies composed for this Work.





Aría,

"Ridente la calma,"

COMPOSED BY

W. A. MOZART.

This air is not in any of Mozart's operas, but is a detached piece, published in the Leipzig edition of his XXX Gesaenge.









Italian Words.

Ridente la calma
Nell' alma si desti;
Ne resti più segno
Di sdegno e timor.
Tu vieni fratanto
A stringer, mio bene!
Le dolce catene,
Si grate al mio cor.

Translated to suit the Metre.

May sweet peace revisit
This heart nearly broken,
And benish each token
Of pain and of grief.
Then come to this bosom,
For only thy smile, Love,
My pangs can beguile, Love,
And bring me relief!

Aír,

For the FLUTE and HARP, or PIANO-FORTE,
Being SIR JOHN STEVENSON'S BALLAD,

"Dearest Girl, I soon must leave thee,"

ARRANGED FOR THIS WORK,

By JOHN PARRY.

(Published by permission of Goulding, D'Almaine, and Co.)







"DRIED BE THAT TEAR,"

SET TO MUSIC,

With an Accompaniment for the Piano = Forte,

Expressly for the Harmonicon,

By I. J. JONES,

MUS. BAC. OXON.









Duet,

Sung in the Opera of "Native Land, or Return from Slavery,"

ARRANGED FROM THE OLD FROM THE OLD

"La claire de la Lune," BY BOIELDIEU,

AND NOW ADAPTED TO ENGLISH WORRS, WRITTEN EOR THIS WORK.







Ĺ

Preghiera,

" SOMMO CIEL, CHE IL COR MI VEDI,"

SUNG BY MADAME PASTA,

In the Serious Opera of Romeo e Giulietta,

Composed by Nicolo Zingarelli.









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Divertisement,

Being the Quartett "Se tu più Mormori,"

FROM ROSSINI'S COMIC OPERA.

IL TURCO IN ITALIA,

ARRANGED FOR THE PIANO-FORTE.







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Echo Waltz,

FROM

WEBER'S Opera of " Der Freyschütz,"

ARRANGED FOR THE PIANO-FORTE.





Spagniola,

FOR THE PIANO-FORTE,

COMPOSED BY

J. KÜFFNER.

This Spanish Rondo, which is so popular on the Continent, has never before been published in England.





,....



DIVERTIMENTO,

For the Piano-Forte,

Composed purnosely for the Harmonicon,

BY

FERDINAND RIES.









Aír,

À la Styrienne, from "Amusemens pour le Piano-Forte," Composed by J. N. HUMMEL.

Op. 105.





Romance,

LE TROUBADOUR CAPTIF,

COMPOSED,

With an Accompaniment for the Piano-Forte or Harp,
BY ROMAGNESI.

THE WORDS BY M. ALEXANDRE SANSON.





II.

Plus ne verrai cette touchante amie
Dont la tendresse était tout mon bonheur,
Plus ne pourrai de son àme attendrie
A mon retour dissiper la douleur
Plus ne verrai sur la harpe sonore
Sa belle main légèrement courir:
Plus ne pourront de celle que j'àdore
Les doux accens me faire tressaillir.
II. 2 P

III.

Plus ne vivrai dans la terre étrangère.
Mieux vaut mourir pour terminer mes maux;
Déja je touche à mon heure derniere,
Je vais dormir dans la nuit des tombeaux.
Puisque n'ai pu délivrer ma patrie,
Qu'un sort cruel a trahi mes efforts;
A mon pays, à ma fidelle amie,
J'offre mes vœux et mes dernier accords.

IV.

Ici se tut le troubadour sensible; Son âme pure avait gagné les cieux, Ses doigts mourants sur la corde flexible, Semblaient encor murmurer ses adieux. Sur cette tombe, ai réuni sa lance, Sa harpe noire, avec son chant de mort: Ici parfuis j'eveille souvenance De ses regrets et de son triste sori.

" On a Bank beside a Willow, "

A Zong,

COMPOSED BY DR. BOYCE.

This pathetic, and, we may almost venture to say, unknown song, is from THE BRITISH ORFHRUS, a work that is become very scarce. In its original state the air is without symphonics, and has no accompaniment, except an unfigured base; omissions which are, by the present age, considered as defects; they are now therefore in some measure remedied





Duetto,

"Dunque, mio bene,"

Sung by Mad. De Begnis and Mad. Pasta in the serious Opera of Romeo e Giulietta;

COMPOSED BY ZINGARELLI

[The original words translated, and adapted to the Music, for this Work.]







A NEW

Set of Quadrilles,

THE SURJECTS TAKEN FROM

The Opera of Pietra l'Eremita, or Mose, BY ROSSINI,

AND ARRANGED FOR THE

PIANO FORTE.



FIGURE DE PANTALON.

Chaine anglaise quatre, balancez à vos dames Les deux mains en faisant un tour entier, Demi-chaine des dames, demi-promenade, demi-chaine Anglaise Aux quatre autres de meme.



FIGURE DE L'ÉTÉ.

En avant deux et en arrière, chassez à droite et à gauche, Traversez, chassez à droite et à gauche, Traversez, balancez à vos dames les deux mains en faisant un tour entier Aux six autres de meme.



FIGURE DE POULE.

Un cavalier traverse en donnant la main droite, A la dame de vis-à-vis, retraverse en donnant la main gauche, Balancez quatre en ligne sant quitter les mains, demi-promenade, En avant deux et en arrière dos-à-dos en avant quatres, chaine Anglaise, Aux six autres de meme.



FIGURE DE TRÉNIS.

Un cavalier, avec sa dame en avant et en arrière, le cavalier conduit sa dame A la gauche du cavalier qui est en face, le cavalier revient à sa place Les deux dames traversent à la place opposée et chassez croisée, Le cavalier traverse an milieu, les deux dames retraversent, le cavalier Balance avec sa dame, les deux mains en faisant un tour entier.

Aux six autres de meme.

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FIGURE DE FINALE.

Chassez croisée huit, en avant deux et en arrière Chassez à droite et à gauche traversez Chassez à droite et à gauche traversez Balancez à vos dames, les deux mains en faisant un tour entier, Aux six autres de meme.

THE

Gverture,

WITH

A SELECTION OF THE MOST POPULAR VOCAL PIECES,

IN THE OPERA, OF

THE FREISCHÜTZ,

BY

CARL MARIA von WEBER,

Under whose inspection this arrangement for the

PIANO - FORTE

WAS MADE















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arta

In the First Act of "Der Freischutz."

COMPOSED BY

CARL MARIA VON WEBER.









































Aria

In the Third Not of the Same.













Chorus of Huntsmen,

IN THE THIRD ACT OF THE SAME.

Arranged for Liano-Forte and Flute.







March, in the First Act of the Same



Auartetto, "Giuro ai numi, a te, Regina,"

The the Sale of the

Duet, " Giorno d'Orrore!"

FROM THE SEMI-SERIOUS OPERA OF " SEMIRAMIDE,"

COMPOSED BY

ROSSINI

HILLE I. C. L.

ACCOMPANIMENTS FOR THE PIANO-FORTE.

Quartetto,

In the First Act of the Serious Opera of Semiramide.





Duetto,

FROM THE SAME;

Sung in the Second Act, in the characters of Semiramide and Arsace.











Divertissement

FOR THE PIANO - FORTE;

Composed by I. MOSCHELES.











"L'Heure du Rendez-Vous:"

Romancc,

COMPOSED BY A. ROMAGNESI.

(THE WORDS BY MADAME D'AVOT.)





Landler,

FOR THE PIANO-FORTE,

COMPOSED BY

L. von BEETHOVEN.





Divertimento,

Arranged for the Liano-Forte, from Euryanthe,

A GRAND ROMANTIC OPERA,

By CARL MARIA VON WEBER.









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song,

" SAFE ON THY SYLVAN COUCH,"

WRITTEN BY

SAMUEL BIRCH, Esq.,

ALDERMAN OF LONDON;

THE MUSIC,

Composed purposely for the Hurmonicon,

BY

THOMAS ATTWOOD, Esq.,

COMPOSER TO THE KING







Canzonet,

« Send back my long-stray'd Eyes,"

THE MUSIC BY MOZART,

Set by him to German words, and now transferred and adapted to "The Message," by DONNE, as altered by RITSON.





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Komance,

« Evoyez vous qu'elle m'aime encore?»

THE WORDS BY

CASIMIR BONJOUR

AND COMPOSED BY

J. ZIMMERMAN.





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Polonaise,

COMPOSED BY THE COUNT OGINSKY.

[True Polish Court Oginsky was strongly attached to a lady who preferred his rival. Resolved not to survive his disappointment, he asked, as a last and only favour, that he might he permitted to dance with her the first Polonaise at the nuptial ball. For this purpose he prepared the following expressive air, during the performance of which he ill dissembled the agony of his mind; and when it was concluded, rushed from the presence of her who alone could render life valuable to him, and shot himself.]





Three new German Dances,

Introduced during the last Carnival, at the Court of Vienna, Composed by H. WORZISCHEK,





Rondeau Pongrois

FOR THE

PIANO-FORTE,

Composed on the Favorite March in ROSSINI'S Semiramide,
By J. PAYER, of VIENNA. Op. 105.



















Overture,

TO THE "IMPRESARIO,"

A COMIC OPERA,

ВY

CIMAROSA.

ARRANGED FOR THE PIANO-FORTE.











A New French Auadrille,

Composed and arranged for the Liano-Forte,

By GUSTAVE DUGAZON.





ÉTÉ.

En avant deux, chassez, déchassez; Traversez, rechassez, déchassez; Balance à vos Dames; Un tour de main.







La promenade; En avant deux; A droite et à gauche; Traversez à droite et à gauche; Balancez à vos places;

Et chassez 8 pour finir.

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" Venez ici,"

THE POPULAR RONDE, WITH A CHORUS, IN L'Alcade de la Vega,

A Comic Opera recently produced in Paris; Written by Mr. BUJAC, and Composed by GEORGE ONSLOW, Esq.







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2.

Lise fait beaucoup de façons,

Pour dauser avec les gargons,

Mais du beau Lindor qui la guette,

Elle ne craint pas la fleurette.

Son honneur est bien défendu,

Car Lise a beaucoup de verin;

Mais que j'ai peur, pour la fillette,

Qui voit son amant en cachette.

Chœur, "Dansez," &c.

3.

Le galant fait si bien son jeu,
Que Lise accorde un deux aveu.
Je n'ai pas bien dans la mémoire,
Toute la fin de cette histoire,
Mais je sais qu'il eut mieux valu
Pour son repos, pour sa vertu,
Qu'elle eut dansé sous la Coudrette,
Que de voir Lindor en cachette.

Chorur, "Danser," &c.,

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Song,

The Sailor's Epitaph.

WRITTEN AND COMPOSED

BY CHARLES DIBDIN,

ON THE DEATH OF HIS BROTHER,

CAPTAIN THOMAS DIBDIN*.

(An Accompaniment is now, for the first time, added, and two very slight alterations are made in the Melody, for the sake of Accent.)



• A Naval Officer in the East India Company's Service, and father of the Rev. Frognall Dibdin. See Harmonicon for April last, No. XVI. 242



Song,

COMPOSED BY HAYDN:

ARRANGED FOR THIS WORK BY A DISTINGUISHED PROPESSOR;

The English words by WILLIAM PEARCE, Esq.





II.

The Fair, thus resistions, pass'd careless along, Praise follow'd her footsteps and bleas'd her in song; For sure ev'ry virtue adorns that soft breast, Whose snow gave to Innocence hint for a vest. IJI.

In what dripping gretto—what blossom-fenc'd bow'r, Sequesters the beauty from moon's burning pow'r? Assist in the search, oh ye gay village swains, And the smile on her lips will requite all your pains.

IV.

But why should I tempt you her charms to behold? Why lure you to bondage with fetters of gold? In love 'tis most pleasing to suffer alone, And the loss of your hearts won't recover my own!

Minuet & Trio, for the Liano-Forte, by L. von Brethoven.



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